

THE BULLETIN OF THE BEAUX ARTS INSTITUTE  
OF DESIGN



*SCHOOL YEAR*

1937

1938

# BEAUX ARTS INSTITUTE OF DESIGN

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304 EAST 44TH STREET, NEW YORK, N. Y.

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The Critiques in THE BULLETIN are presented as an unofficial opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.

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## AN ARTIST'S STUDIO

## CLASS C PROJET VI

JUDGMENT OF JUNE 7, 1938

A studio is to be built for an artist who wishes to carry on his work during the summer months he is away from the city. It will be placed in an oak wood on the eastern shore of a lake, and should provide the space necessary for him to carry on his painting and for simple living for himself and his wife, and occasional guests. A colony of congenial people live nearby.

The property slopes down toward the lake, and drops off sharply to a beach, fifteen or twenty feet below. Advantage may be taken of the sloping terrain for effective arrangement of the elements of the building. The cool breeze is from the south-west; the view is across the lake to the west. Access is by private road through the woods.

Although economically built, the design should reflect the tastes of an artist who is sensitive to the visual quality

of his surroundings, and who cares more for the enjoyment of nature than for conventional comfort, at least in the summer.

There shall be provided:

1. A good sized studio, with north light at least during working hours, which may serve as dining room, if the designer wishes.
2. Two bedrooms, with closets.
3. Bath, with some consideration for dressing and shower after bathing in the lake.
4. Porch or terrace where meals may be served.
5. Kitchen with storage space and outside entrance.
6. Shelter for a car, and a pump room, which may be attached to the building, or separated.

## JURY OF AWARD

LEWIS G. ADAMS  
RICHARD M. BENNETT  
HAROLD P. ERSKINE  
DONALD A. FLETCHER  
IRVING D. HARRIS  
DON HATCH

L. BANCEL LAFARGE  
CARL LANDEFELD  
CHARLES MACCHI  
EDWARD NECARSULMER  
GEORGE N. PAULY  
RONALD HOYT PEARCE

F. LIVINGSTON PELL  
T. MERRILL PRENTICE  
OTTO TEEGEN  
JOHN A. THOMPSON  
MARK TREDENNICK  
MAX OTTO URBahn

## CRITIQUE

The jury was very much impressed on its general survey, before the actual work of judging began, by the initiative and originality shown by the students in developing the projet, following the outline given in the first three paragraphs of the program, which allowed them a certain latitude both as to the use of the property (surroundings) and as to freedom in planning.

D. L. Grieb, University of Illinois, whose projet was the most open of the premiated designs, has his kitchen centrally located and very open. If the artist's wife does her own work it makes a pleasant place for her to be. The access to the house from the car-port is excellent, both for guests and service. The perspective shows how well the house and site blend, and the effect is enhanced by the fine choice and handling of materials.

R. H. Lesser's projet, University of Illinois, has the same fundamental disposition as Grieb's, but is a little more compact. The sloping studio windows which are similar to Grieb's defeat themselves somewhat with their heavy mullions.

C. W. Sanders', University of Illinois, two-story scheme (which is logically arrived at from the given site) enables him to achieve a high studio, and by entering at a half level good access from the garage to all parts of the

house is obtained. The bedrooms have privacy and splendid cross-ventilation.

*First Mentions:*

J. B. Green's, Oklahoma Agricultural and Mechanical College, rooms are not well proportioned, with the exception of the studio, although their disposition is good.

B. Jackman's scheme, Carnegie Institute of Technology, conforms to the contours and has an interesting use of materials.

C. W. Wyckoff's projet, Cleveland School of Architecture, W.R.U. offers a beautifully made perspective and a compact plan, with an elevation well-adapted to the site.

F. G. Stickel's projet, University of Illinois, is chiefly noteworthy for the articulation of the plan of the studio, the living-dining portion being well separated from the actual working area.

J. Long's, Carnegie Institute of Technology, two-story scheme makes a good looking building in perspective, although the bedrooms might not be too comfortable in a hot summer.

Although it has already been remarked that the jury was very much impressed by the originality that the major portion of the students showed in their first con-

RICHARD BENNETT AND RONALD H. PEARCE

cept of the problem, it seems regrettable that in certain cases groups of students should have been so influenced by outside sources that the results were lamentably similar in the final presentations. As a consequence, it was perfectly obvious that certain drawings came from the same school. While this cannot be held as a fault, never-

theless each individual should try to express his own ideas rather than merely those of his school.

The awards were distributed as follows:

4 First Mention Placed	47 Half Mention
12 First Mention	29 No Award
42 Mention	

Total Submitted 134

## A NORWEGIAN WOOD HOUSE

### ARCHAEOLOGY PROJÉT VI

JUDGMENT OF JUNE 7, 1938

Until 1750 all the Norwegian farm buildings, except the loft and the barn were generally of one storey and separate houses were built for each separate purpose. The forests grew up to the farms, and whole logs were used in the construction. Sometimes these logs were hewn and decorated and the houses possessed a certain monumentality testifying to the builder's nice sense of proportion.

To what extent the two storey buildings were used in the Middle Ages is not known, but there are many two

storey "chief buildings" of the Telemark Farm type; the lower storey being considerably smaller than the upper which overhangs it on all sides. The roofs are low pitched, the houses massive, the corner posts rather elaborately carved and the whole richly colored.

A two storey house of this type rendered in color forms the subject of this program.

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#### JURY OF AWARD

LEWIS G. ADAMS  
HAROLD P. ERSKINE

L. BANCEL LAFARGE  
EDWARD NECARSULMER

OTTO TEEGEN  
MAX OTTO URBACH

The awards were distributed as follows:

3 Second Medal  
1 First Mention

5 Mention  
2 No Award

Total Submitted 11

## DECORATION OF A ROADSIDE DINER

### ELEMENTARY INTERIOR DESIGN VI

JUDGMENT OF JUNE 7, 1938

The growth of motor travel and the development of major highways through the country have brought into being countless services and accommodations intended only for the traveling public. A restaurateur is building roadside diners along the highways between Boston and Washington, with the idea of establishing a chain of eating places which will be known for a high quality of food and service. One of these is the subject of this problem.

A diner is a most efficient unit in the use of limited space and the purpose of this problem is to find a more attractive interior for this practical setup of which the general plan is fairly well standardized.

The floor space of the diner is not to exceed 1,000 sq.

ft. and shall have a seating capacity as large as is possible with comfort to the patrons. Seating will be on stools at counters and in seats at tables.

Rest rooms shall be provided for men and women, the access to which shall be indicated on the drawings, the rooms not being shown.

The equipment shall include sandwich unit, toaster, pastry storage racks, dish counter, dishwasher, work counter, beer and water taps, beer pre-cooler, glass sink, bottle goods racks, ice cream counters, coffee stoves or urn, waffle grilles, grille range, range and salamander, sink, steam table and plate warmer, refrigerator, radio loudspeaker, cashier's unit (candy, cigars, cash register), menu display.

#### JURY OF AWARD

ALFRED W. BUTT, JR.  
RICHARD DELANO  
DON HATCH

JOHN HIRONIMUS  
ROBERT S. HUTCHINS  
GEORGE T. LIGHT

PAUL R. MAC ALISTER  
NANCY MC CLELLAND  
OTTO TEEGEN

## CRITIQUE

ALBERT W. BUTT, JR.

The jury was disappointed in that neither the quality of the designs submitted nor the number of submissions made the problem a serious or interesting one. The Institute is of the opinion that, although many problems are difficult or impossible to solve completely, nevertheless the student gains as much in the effort to solve a difficult problem as in being able to obtain an admirable solution of an easy one. Only three problems were submitted for judgment none of which was really good.

R. S. Himes of Chicago Technical College and C. S. Vahlberg of University of Oklahoma, both attempted a diner that was radically different in plan and character than the ordinary rectangular shape found along the

highways. The jury, while feeling that the program indicated more an attempt to restudy the old form, did not condemn the approach. As stated in the program, it is almost impossible to obtain a more efficient arrangement than the typical one. One of the above students gave altogether too much space to circulation and service thus not obtaining sufficient seating capacity. The other separated the cooking and service. Both faults are serious.

The awards were distributed as follows:

2 Mention	1 Half Mention
Total Submitted 3	

## A SALON ON A RIVER STEAMER

## ADVANCED INTERIOR DESIGN VI

JUDGMENT OF JUNE 7, 1938

The economic aspects of river steamer design cause it to be allied very closely with the design problems of other means of transportation. Unlike the typical transatlantic liner it does not depend for existence on government subsidy nor yet on decorative sensation. Space is at a premium. There is a limited sum of money to be spent only for decoration.

On the other hand a simple nautical character is desirable and a characteristic expression of the materials rather than a systematic effort to disguise the structure and purpose of the various elements.

The construction of a new steamer for a company operating on an inland waterway has been authorized. While the ship is still on the drafting boards of the naval architects it is desired to obtain designs for its main salon, so that it may be possible to adapt the structural elements in a measure to the interior design requirements.

All the structural parts are of steel. A minimum of combustible materials will be used. The space available is aft of the mid section in the center of the ship, with a clear width of approximately 20 feet for a height of 18 feet, and a length of 50 feet. At the stern end the width

of the salon is reduced by the curving shape of the ship to approximately 17 feet. Not included in the above space and extending the full length on both sides are open galleries 3 feet wide, serving outside staterooms. There are two levels of such galleries in the salon one at the salon floor level and one above. At the forward end of the room a connecting staircase is to be provided. Opening on the galleries at the main floor are the purser's window and the various booths for selling tobacco, soft drinks, newspapers and the like. The function of the salon is to provide a general social hall for the passengers. There will be comfortable seating accommodation and tables for cards. Daylight illumination is provided only by skylight. Reading and writing space will be provided elsewhere. At its aft end, the salon opens on two outside deck levels from salon and gallery.

The main structure elements consist of steel ribs perpendicular to the length of the ship and salon. The ceiling framing may be supported by posts at the front of the galleries or the framing may span the entire width of salon and galleries as desired.

## JURY OF AWARD

ALFRED W. BUTT, JR.  
RICHARD DELANO  
DON HATCH

JOHN HIRONIMUS  
ROBERT S. HUTCHINS  
GEORGE T. LICHT

PAUL R. MAC ALISTER  
NANCY MC CLELLAND  
OTTO TEEGEN

## CRITIQUE

RICHARD DELANO

The designs for this interesting problem were not particularly inspired, though four of the thirteen submitted received the award of First Mention. In general the designs failed to make use of enough nautical symbols to carry out the character of the problem "A Salon on a River Steamer". So often these salons are conceived as typical hotel interiors, instead of boat interiors. Since river excursions are arranged for enjoyment, the salons should have a spirit of friendliness, a nautical atmosphere, and be conducive of gaiety without loss of dignity. The problem of handling the numerous doors on the balcony presented difficulties which were not skillfully handled in most cases. Instead of suppressing the monotony of the doors they were emphasized in most cases and an attempt to blend them into the background was not taken advantage of.

J. A. Harrold, of Carnegie Institute of Technology, presented a drawing which on the whole had good character but was lacking in design. It failed to show the purser's location; and while it is quite possible to stop

the columns at the balcony and not carry them to the floor, it does not lend itself to good construction.

The design of M. Ditto, of Oklahoma Agricultural & Mechanical College, had the most pleasing effect as well as good nautical character in the detail, furniture and color scheme.

E. D. Boyd, of Carnegie Institute of Technology, was particularly commended for its end decoration, which is well composed. The furniture and color scheme are good and the arrangement of the stair is practical. It is generally good in interior design.

O. G. Bayar, of New York University, showed a good stair arrangement and nautical character. Allowing and providing for mobility of furniture was a good feature of this solution.

The awards were distributed as follows:

4 First Mention	5 Half Mention
1 Mention	3 No Award
Total Submitted 13	

### 31ST PARIS PRIZE COMPETITION OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS, 1938

#### ANNUAL PARIS PRIZE COMMITTEE

JOSEPH H. FREEDLANDER, *Chairman*

FREDERIC C. HIRONS

WILLIAM VAN ALLEN

ALEXANDER P. MORGAN

SETH TALCOTT

#### FINAL AWARDS

*31st Paris Prize in Architecture*—S. T. Stathes, Catholic University of America, Pupil of Frederick V. Murphy.

Placed 2nd—J. Caponnetto, New York City, Pupil of Lloyd Morgan

Placed 3rd—E. A. Moulthrop, Cleveland School of Architecture, W.R.U., Pupil of Carl F. Guenther

Placed 4th—J. C. Fabricius, New York City

Placed 4th—J. J. Brady, Catholic University of America, Pupil of Frederick V. Murphy

Placed 5th—S. L. Katz, New York University, Pupil of Lloyd Morgan

Placed 6th—A. B. Jacobs, Princeton University, Pupil of Jean Labatut

Placed 7th—W. F. Shellman, Jr., University of Virginia, Pupil of Edmund S. Campbell

Placed 8th—M. S. Kermacy, University of Pennsylvania, Pupil of Otto Faelton

Placed 9th—R. F. Cady, Cleveland School of Architecture, W.R.U., Pupil of Anthony Ciresi and Carl F. Guenther

#### JURY OF AWARD

JOSEPH H. FREEDLANDER

LEWIS G. ADAMS

HARVEY WILEY CORBETT

PAUL PHILLIPPE CRET

JOHN W. CROSS

WILLIAM ADAMS DELANO

FREDERIC C. HIRONS

JOHN MEAD HOWELLS

GEORGE A. LICHT

ALEXANDER P. MORGAN

JAMES GAMBLE ROGERS

WILLIAM E. SHEPHERD

SETH TALCOTT

WILLIAM VAN ALLEN

WHITNEY WARREN

## THE MAIN FACADE OF A BUILDING FOR THE AMERICAN INSTITUTE OF ARCHITECTS

### FIRST EXERCISE—31ST PARIS PRIZE COMPETITION

For the purpose of this program it is proposed to erect a building for the American Institute of Architects in Washington, D. C., typifying the importance of architecture and exemplifying the commanding position occupied by the profession in our National Life.

The building will be situated on a lot 160 feet wide facing a park. It will be set back 75 feet from the sidewalk of a thoroughfare separating the lot from the park. The main facade of the building shall not exceed

125 feet. Access to the building will be had by means of a small vestibule leading into a spacious Reception Hall, with general offices, coatrooms, and necessary accessories adjacent. Stairs to the second floor will lead to a Memorial Library.

The grounds around the building should be treated with appropriate terraces, landscaping, sculptural statuary, etc.

JUDGMENT OF MAY 31, 1938

### AWARDS

1st Place and First Medal—S. T. Stathes  
2nd Place and Second Medal—J. J. Brady  
3rd Place—W. F. Shellman, Jr.  
4th Place—A. B. Jacobs  
5th Place—J. Caponnetto

6th Place—R. F. Cady  
7th Place—M. S. Kermacy  
8th Place—S. L. Katz  
9th Place—E. A. Moulthrop  
10th Place—J. C. Fabricius

### CRITIQUE

Considering the judgment we must bear in mind that this is the first of three exercises of the final competition. This one was for the facade and judged in this spirit. The Chairman reiterated that this competition was for the purpose of obtaining a building whose exterior should have not only an architectural quality but a dignity, as worthy as possible, of the architectural profession.

The only solution that seemed unanimously to the jury, to show the necessary dignity and beauty, was that of S. T. Stathes. It was generally agreed that the dignity of the facade would not be impaired by eliminating the column and that its position far out in front of the building would not interfere or affect the facade whose proportions and simplicity made it the jury's unanimous choice as number one. In accordance with the terms of the program the problem was a facade, but even in plan and section this solution seemed a clear response to it, indicating a Reception Hall which complied with the word "spacious" in the program. The library, being a Memorial Library did not need to be large and was well located on the second floor in the front of the building. In every way this projet was really representative of the program.

The design of J. J. Brady had many adherents. The great porch or peristyle of square piers surrounding the front of the building presents a striking and dignified treatment. It was held, however, to be too large a development for the narrow building against which it was set. The appearance of the squares on the surface of the back building was criticized a little although it was realized that these would probably be eliminated. The

JOHN MEAD HOWELLS

Reception Hall in plan was regarded as not large enough. It was, admittedly, a dignified and beautiful solution and immediately was placed second.

The drawing by W. F. Shellman, Jr., was at first in a lower position, as a roofed building of this type was not considered to have the monumental effect of either of the projets in first and second places. The Reception Hall was considered to be too much in the nature of a great vestibule. It gained favor, however, more and more for its simplicity and placed third on successive votes.

The fourth place, the drawing by A. B. Jacobs, found favor with the jury for its simplicity but objection was made to its general flatness. It would have been somewhat lower in the series if it were not for its good plan with spacious Reception Hall and Library located in much the same position as in the design of S. T. Stathes.

The design by J. Caponnetto was placed fifth, and was a graceful piece of work, but was considered somewhat of a decoration. The front corners of the building seemed to rest on nothing, or on a cantilever. The same may be said of the drawing by R. F. Cady, as in plan the corners of the main building come directly over the centers of the four corner rooms.

The designs of M. S. Kermacy and S. L. Katz were placed seven and eight respectively.

The design of E. A. Moulthrop was considered restless and lacking in the dignity which a building for the American Institute of Architects should express.

The remaining drawing by J. C. Fabricius, seemed uninspired and although no exception was taken to its dissymmetry, its use seemed uncalled for.

## A MEMORIAL THEATRE CURTAIN

## SECOND EXERCISE—31ST PARIS PRIZE FINAL COMPETITION

JUDGMENT OF JUNE 6, 1938

A Patron of the Fine Arts has devoted his life to the collection of the works of great poets, dramatists and composers. Contemplating at present the erection of a memorial theatre or opera house, he wishes to obtain designs for a curtain which shall be symbolic of the genius of one of the great masters of the past. The proscenium opening for this curtain shall not exceed 40 feet in width and 26 feet in height.

Included in the works of the great masters are some of the most celebrated comedies and tragedies which remain in the repertoire of theatres and opera houses year after year, such as:

Musicians:	Mozart	The Magic Flute, Don Giovanni.
	Wagner	Die Meistersinger, Tristan and Isolde, Die Walküre, Siegfried.

Gounod	Faust, Romeo and Juliet.
Verdi	Aida, Falstaff, Othello, La Traviata.
Puccini	Tosca, La Boheme, Madame Butterfly, Manon Lescaut.
Bizet	Carmen.
Mascagni	Cavalleria Rusticana.
Delibes	Lakme.
Gilbert & Sullivan	The Mikado, S.S. Pinafore, Pirates of Penzance.
Dramatists: Shakespeare	Hamlet, Romeo and Juliet, As You Like It, The Tempest, Macbeth.
Sheridan	The Rivals, She Stoops to Conquer.
Moliere	Tartuffe, A Doctor Perforce, The Misanthrope.
Rostand	Cyrano de Bergerac, L'Aiglon, Chantecler.

In the conception of their design the competitors have full latitude, the above list merely cites some of the contributions of these great masters to their art.

## AWARDS

1st Place and First Medal—J. Caponnetto  
 2nd Place and First Medal—E. A. Moulthrop  
 3rd Place and Second Medal—J. C. Fabricius  
 4th Place—S. T. Stathes  
 5th Place—J. J. Brady

6th Place—M. S. Kermacy  
 7th Place—S. L. Katz  
 8th Place—W. F. Shellman, Jr.  
 9th Place—A. B. Jacobs  
 10th Place—R. F. Cady.

## CRITIQUE

The subject of this competition was extremely interesting in that it was a purely decorative problem to ascertain the competitor's ability to decorate a large plain surface in a manner suitable for the material of which the curtain was to be made, appropriate for location in which it was to be placed, and based upon a romantic subject, symbolic in character, that offered a single decorative composition.

In judging the problem the jury laid particular stress on the appropriateness of scale for location and the suitability of design for a curtain whose function is to raise and lower as opposed to the decoration of a static surface.

In the projet of Mr. Caponnetto who placed first, the jury found a graceful design of a scale that seemed most suitable, an interesting indication of tapestry and a charming romantic sense of design as well as the individual's facile method of indication. The color was perhaps a bit weak as were certain elements of the design, but in general it was a most satisfactory projet.

E. A. Moulthrop's projet that placed second was a most interesting and forceful conception. Although extremely well handled as to composition, the jury felt that the scale he chose to adopt was perhaps too overpowering for the nature of a Memorial Theatre. It, however, showed the author's vigorous approach to such a subject and was a strong projet and a close second. A criticism of the execution of its composition was the half figure and hand which seemed rather uncomfortably cut off.

The projet of J. C. Fabricius that was placed third,

was a charming and delicate composition and beautifully presented. A definite criticism was that it did not fully express the genius and scope of the work of the master Puccini by merely suggesting one of his operas, particularly because this composition was to be a dominant one in a building commemorating a man whose works were so diversified.

The fourth place was given to S. T. Stathes' composition representing a memorial to Richard Wagner. This too was a good composition of elements in a given space but its predominant element was unfortunately one of a heavy mass of architecture and sculpture that seemed little fitting for a curtain that needs to rise and fall. It was a mass that should rest solidly on the stage floor.

The fifth place, drawing by J. J. Brady, was similarly criticised for an indication of material that seemed to express a bas-relief in stone or some solid substance that would not readily move. It contained, however, a rather pleasant and restrained allover design that depicted with interest many of the works of Shakespeare.

The remaining projets, although generally of good quality, showed that their authors were less skillful at a problem of this character. In some cases it was due to a weakness in the presentation of their ideas, in others it was a lack of a real conception of the opportunities that such a program offered.

The first three designs that were preferred by two First and a Second medal, were worthy of their places ahead of the others.

ALEXANDER P. MORGAN

## A MOTION PICTURE STUDIO

## THIRD EXERCISE—31ST PARIS PRIZE FINAL COMPETITION

JUDGMENT OF JUNE 13, 1938

A leading producer of Moving Pictures, realizing that most of the studios in use today have not been built according to any prearranged plan, has requested that a studio plan of architectural merit be prepared.

*Foreword:*

The process of producing a film, reduced to its simplest terms, is as follows:

Rights to a book or a play are obtained. A separate company, bearing the name of the book or play,—i.e. "Robinson Crusoe Co." is organized for each picture.

Producers and directors and their assistants enlist the cooperation of all members of the studio staff to translate the script into material for the screen. Authors rewrite the story, artists submit sketches, musicians compose themes, the construction department builds the sets, the executives arrange the financing. All departments work according to a prearranged time schedule.

The players assemble: test shots,—then final shots are taken. Interior sets are photographed in the Sound Stages, exterior sets in the Back Lot.

All films are developed on the day they are made, and reviewed daily, in the Projection Rooms, by producers and directors in consultation with other members of the staff. They are cut and spliced, omissions and replacements are made. By a gradual process of editing, the films take final form. Sound tracks are then made to them, and they go out to the theatres of the nation.

*The Site:*

The land will be situated in California, twenty miles distant from a large city.

The size and shape of the land to be occupied by the Studio is left entirely to the discretion of the designer; the only limitations being that the entire site shall be shown on the sheet, that approximately one-half of the land be level ground the other half wooded rolling country, and that a river shall cut across the property at some point and widen out to form a lake within the boundaries of the Studio.

*Requirements:*

The Studio shall be planned for a private corporation which wishes to have, at all times, eight or ten pictures in various stages of development. It shall be entirely enclosed by a fence. Separate entrances shall be provided for Administrative Officers, Players, Technicians, etc. Studio Police will be stationed at each gate.

Since virtually all the people employed will come in and go out daily,—the principals in private cars, the others in company vehicles,—adequate circulation to all parts of the plant shall be provided.

The Studio shall be planned so that it will take advantage of the contours of the site, so that good communication between related services will exist, enabling it to function with the greatest possible ease and flexibility.

The various units to be accommodated may be housed in separate buildings, or in any groups or combination of buildings the designer chooses to adopt.

*Note:* The approximate space requirements of various units are given in terms of length and width. The shape of any unit may be altered, or the space may be distributed over one or more floors, provided that the total area allotted to each unit is retained.

The Studio shall accommodate the following units, each of which shall be shown on the plan in block form:

## PART I—ADMINISTRATION

1. Entrance Hall—for executives and for the general public.
2. Executive Offices—10 suites, each containing 3 offices.
3. Departmental Offices—20 offices for Publicity, Sales, Legal, Accounting, Production Departments.
4. Directors' Offices—10 suites, each containing 3 offices. (Each director is in charge of one film.)
5. Projection Rooms—10 rooms, each 25 feet by 50 feet.
6. Writers' Offices—40 small offices.
7. Large Restaurant with Kitchen adjacent.
8. Parking Space for 200 cars.

## PART II—PLAYERS AND COSTUMES

1. Stars and Feature-players—20 bungalows, within easy reach of the Sound Stages, each with living room, dressing room, and bath, all identical in plan to avoid discriminating between players.
2. Male Bit-players and Extras—Communal dressing room, 25 feet by 150 feet, divided into cubicles. Toilet facilities.
3. Female Bit-players and Extras—Communal dressing room, 25 feet by 150 feet, divided into cubicles. Toilet facilities.
4. Wardrobe Department—Space about 75 feet by 200 feet containing offices, storage of men and women's wardrobes, sewing rooms.
5. Hairdressing and Make-up—Space 50 feet by 50 feet.

6. Casting Department—25 feet by 50 feet with offices and Interview Room. Players who come in by the day are checked in and out and paid by this department.

### PART III—TECHNICIANS

1. Art Department—50 feet by 100 feet. Small studios, drafting room, exhibition room.
2. Music and Sound Recording—150 feet by 100 feet. Composing rooms, sound recording rooms, storage of equipment.
3. Cameras and films—50 feet by 100 feet. Cutting rooms for editing films. Space for repair and storage of cameras.
4. Properties—Large loft building about 100 feet by 200 feet four storeys high for props, draperies, furniture, upholstery, snow, wind and rain effects, etc.
5. Mill—150 feet by 400 feet. Mill equipped to make everything in wood. Lumber storage.
6. Machine Shop—100 feet by 200 feet, for metal workers.
7. Staff Shop—50 feet by 100 feet, for plaster modelling, moulding, casting.
8. Paint Shop—100 feet by 100 feet.
9. Plumbing and Electric—100 feet by 100 feet.
10. Greenhouse and garden—For flowers.
11. Transportation Department—Garage for 10 trucks,

20 automobiles, chauffeurs' waiting room, repair shop.

12. Power House.
13. Zoo.
14. Fire Department.
15. Police Headquarters.

### PART IV—SOUND STAGES FOR INTERIOR SETS

Stages are built of light steel frames with masonry curtain walls, and steel roof trusses. They have no interior finish. The space within them is subdivided for sets of any size or shape.

*Provide:*

1. One Stage—300 feet by 150 feet by 60 feet to underside of roof trusses.
2. Four Stages—250 feet by 125 feet by 45 feet each.
3. Three Stages—125 feet by 75 feet by 35 feet each.
4. Space for two more large stages when plant expands.

### PART V—BACK LOT FOR OUTDOOR PICTURES

All the property not occupied by buildings shall be arranged to accommodate outdoor sets of varied scenery. Indicate five or six sets such as:

A Colonial Town                      A River with docks and ships  
A City Street                          A Jungle

A Recreation Pavilion with Restaurant for use of the players when off duty shall be located on the lake.

Show roads leading to the various locations.

### AWARDS

1st Place and First Medal—S. T. Stathes  
2nd Place and Second Medal—S. L. Katz  
3rd Place—J. C. Fabricius  
4th Place—E. A. Moulthrop  
5th Place—A. B. Jacobs

6th Place—J. Caponnetto  
7th Place—M. S. Kermacy  
8th Place—W. F. Shellman, Jr.  
9th Place—J. J. Brady  
10th Place—R. F. Cady

### CRITIQUE

The plan program for the final competition of the 31st Paris Prize, "A Motion Picture Studio", was purposely prepared to allow the students competing the maximum latitude in solving the problem. The arrangement on the site, the location with reference to the lake, size and shape of lake, position of the approach, were all left open so that the competitor could have as wide a range of development of plan as he wished. The problem itself is essentially a modern one. Such examples as exist in the moving picture centers are nothing more than a gradual accretion of buildings having been added in a helter-skelter fashion to the first initial studio. The arrangements developing therein are of little value when considering a problem of this nature where an entirely fresh start can be made and a proper arrangement evolved.

### HARVEY WILEY CORBETT

The program on the other hand was very specific as to what the functional requirements of such a moving picture studio setup should be. Circulation, ease of accessibility, compactness, since time is a highly important feature, all had a bearing on the solution. In the awards made the winning design of S. T. Stathes, answered all of these requirements with surprising clarity and evident grasp of the essentials of the problem. The approach was simple and direct to the Administration Information centre, from which an ample avenue led directly past studios for interior sets on one side and the male and female dressing rooms on the other side. This same avenue led directly to the spaces for large outdoor sets which space in turn was adjacent to outdoor fixed garden scenes. The feature players were appropriately placed on the lake shore and head and readily accessible to the

dressing rooms and studios. The Recreation feature was located on a promontory on the lake so as to take full advantage of the scenery and setting on the water front. All lines of circulation were direct and simple, no effort was made at artificial symmetry.

S. L. Katz, placed second in the plan composition. In this design the Administration was well placed in the entrance, the sound stages were the central feature of the whole group flanked by their immediate service features. Technicians form a group by themselves to the left of the central plaza; costumes and players grouped to the right. While the plan in broad principles was symmetrically conceived, in minor details in the general arrangement forced symmetry was forgotten.

In the third place, by J. C. Fabricius, the approach was well arranged. The lines of circulation dividing after passing the Administration and Information centre, lead directly to the stage sets on one avenue and on the other to Technicians' division with mill, machine shop, etc., forming a rectangle around an open yard.

Temporary outdoor sets could be readily framed and made directly accessible to the players and the interior sets. The location of the stars' bungalows was a little vague and did not take much advantage of the proximity of the lake.

In the case of E. A. Moulthrop who placed fourth, the approach was sufficiently direct to the Administration group, but forming of this group in a circle seemed an unnecessary architectural strain. From the Administration centre a curved avenue served as a feeder for the interior stage sets with space for future stage sets and property storage. A third line below this providing facilities for the Technical staff; and below that still space for approach to the lake for outdoor work. The location of the fixed outdoor sets across a small inlet to

the lake was rather remote from the rest of the composition and the use of curved and radiating streets in a problem that was entirely free, seemed rather forced.

A. B. Jacobs placed fifth, had a well arranged Administration which gave a good control over the one main avenue leading out past the Technicians, Administration, Transportation, etc., and the interior studios below, but the whole composition was rather spread out and not sufficiently concentrated for effective work. The bungalows for the principals were nicely located with reference to the lake, and the outdoor sets well placed. But the scheme as a whole was not so convincing as a practical and direct and well ordered solution of the problem.

In the case of the remaining five problems, number six by J. Caponnetto had the merit of compactness, but seemed to have a combination of strange forms and roadways that did not explain themselves.

Number seven, by M. S. Kermacy, was reasonably compact but the essential elements were divided by unnecessary gardening and not much was made of the advantages that the lake offered.

Number eight, by W. F. Shellman, Jr., had a fairly orderly arrangement but the location of the stars' quarters on the inside of the rectangle surrounded by the studio and Technicians' buildings seemed somewhat confined for the location of these important people.

J. J. Brady, placed ninth, was an example of unnecessary and uncalled for symmetrical balancing or elements which were not necessarily symmetrical in function.

R. F. Cady, while making an important feature of the lake nevertheless provided so scattered and formless a system of circulation that it was considered out of the question as a solution where compactness, orderliness, ease and directness of communication were so vitally important.

## REPORTS OF JUDGMENTS

### DEPARTMENT OF ARCHITECTURE

#### CLASS C PROJET VI

##### AWARDS

##### CARNEGIE INSTITUTE OF TECHNOLOGY:

First Mention: W. Bigos, B. Jackman, J. Long, H. M. Neilson, C. Shapiro, W. A. Pfouts

Mention: H. M. Davis, A. J. Dietrich, B. J. Dixon, M. D. Ey, A. D. Glamser, J. T. Harnack, H. F. Heidt, C. L. McLane, C. R. Nicosia, W. Scott, L. G. Stenberg

Half Mention: J. C. Armstrong, Jr., A. S. Dodds, B. R. Griffith, R. E. Schwartz:

No Award: 3

##### CATHOLIC UNIVERSITY OF AMERICA:

No Award: 7

#### AN ARTIST'S STUDIO

##### 134 DRAWINGS SUBMITTED

##### CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

First Mention: J. C. Bonebrake, C. W. Wyckoff

Mention: L. F. Blair, J. A. Dalton, E. Lauffer

Half Mention: G. H. Carrier, C. H. Droppers, G. R. Phelps, J. R. Steffens, W. A. Toth

No Award: 3

##### ATELIER DENVER:

No Award: 1

##### ATELIER ESCHWEILER, MILWAUKEE:

Half Mention: S. G. Paulsen

## GEORGIA SCHOOL OF TECHNOLOGY:

Mention: J. Cherry, G. P. Foote, H. VanBuren  
 Half Mention: R. H. Bonn, T. E. Garner, A. B. Kruvant  
 No Award: 9

## JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

Mention: R. E. Cox, R. F. Guzzo, C. Merrick, E. J. Szabo  
 Half Mention: J. A. Charlillo, M. W. Croninger

## OKLAHOMA AGRICULTURAL &amp; MECHANICAL COLLEGE:

First Mention: J. B. Green  
 Mention: W. H. Elliott, B. Russell.  
 Half Mention: C. V. Barnes, J. M. Collin, Jr., F. M. Harrington,  
 Jr., S. Wheeler  
 No Award: 2

## STANFORD UNIVERSITY:

No Award: 1

## UNIVERSITY OF ILLINOIS:

First Mention Placed: D. M. Checkley, D. L. Grieb, R. H. Lesser, C. W. Sanders  
 First Mention: D. D. Dick, R. Myers, F. G. Stickel  
 Mention: W. Awsumb, R. A. Binfield, P. G. Eckert, A. N. Fairbank, S. Fuller, S. Horn, A. Hendler, J. Hollabaugh, R. W. Hendricksen, D. Honn, M. Koski, O. Mendez, F. D. Miles, L. W. Schwall

Half Mention: B. Adams, A. J. Anson, W. R. Buckley, C. M. Bradley, N. J. Fassler, G. Graves, W. C. Hart, R. A. Jorgensen, F. Klein, R. E. McMullin, L. E. Olsen, R. E. Sutherland, M. A. Sornik, A. A. Smith, C. Stewart, E. R. Smealli, R. Taylor, W. L. Shick, W. C. Wright, M. Gragg

## UNIVERSITY OF NOTRE DAME:

Mention: R. J. O'Brien  
 Half Mention: T. H. Flad, M. Gruenfelder, J. McHugh, R. A. Nolan  
 No Award: 1

## UNIVERSITY OF OKLAHOMA:

Mention: N. Baker, J. Knight, R. J. Tappan  
 Half Mention: F. W. Binckley, M. Conkle, O. Witt  
 No Award: 1

## ATELIER WINSLOW, LOS ANGELES:

Half Mention: R. Hougan  
 No Award: 1

## UNAFFILIATED:

## INDIANAPOLIS, INDIANA:

Mention: M. Meyer

*ARCHAEOLOGY PROJET VI**A NORWEGIAN WOOD HOUSE*

## AWARDS

## 11 DRAWINGS SUBMITTED

## CATHOLIC UNIVERSITY OF AMERICA:

Second Medal: W. O'Neil  
 Mention: J. E. Dundin, E. G. Fellingner, J. T. Gaiser, A. J. Miller  
 No Award: 1

## NEW YORK UNIVERSITY:

First Mention: H. P. Clarkson

## OKLAHOMA AGRICULTURAL &amp; MECHANICAL COLLEGE:

Second Medal: G. W. Edwards

## UNIVERSITY OF PENNSYLVANIA:

Second Medal: B. B. Hyde  
 Mention: J. L. Leslie  
 No Award: 1

*ELEMENTARY INTERIOR DESIGN VI**DECORATION OF A ROADSIDE DINER*

## AWARDS

## 3 DRAWINGS SUBMITTED

## CHICAGO TECHNICAL COLLEGE:

Mention: R. S. Himes

## UNIVERSITY OF OKLAHOMA:

Mention: C. J. Vahlberg

## UNIVERSITY OF PENNSYLVANIA:

Half Mention: S. S. Rochlis

*ADVANCED INTERIOR DESIGN VI**A SALON ON A RIVER STEAMER*

## AWARDS

## 13 DRAWINGS SUBMITTED

## CARNEGIE INSTITUTE OF TECHNOLOGY:

First Mention: E. D. Boyd, J. A. Harrold  
 Mention: M. Updegraff  
 Half Mention: L. Krasik

## NEW YORK UNIVERSITY:

First Mention: O. G. Bayar

## OKLAHOMA AGRICULTURAL &amp; MECHANICAL COLLEGE:

First Mention: M. Ditto  
 Half Mention: D. McPheeters

## UNIVERSITY OF OKLAHOMA:

No Award: 1

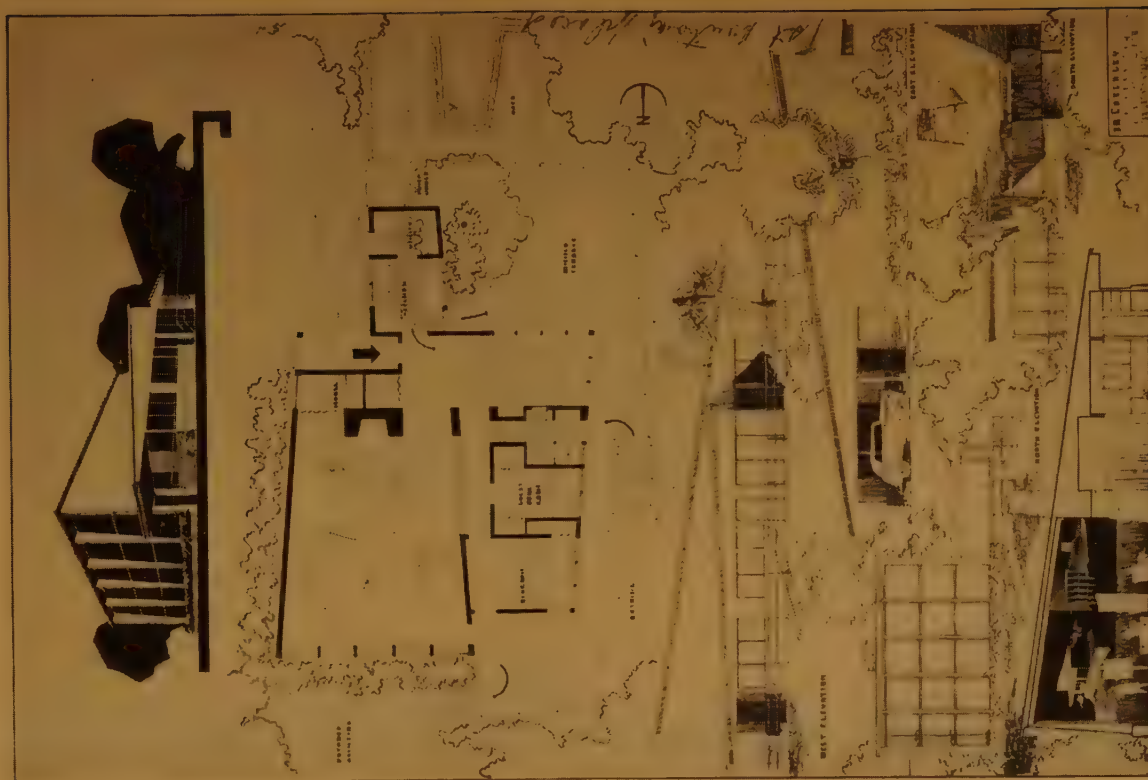
## UNIVERSITY OF PENNSYLVANIA:

Half Mention: J. H. V. Evans, E. L. Kennedy, R. C. Koelle  
 No Award: 1

## WASHINGTON UNIVERSITY:

No Award: 1





FIRST MENTION PLACED—D. M. CHECKLEY



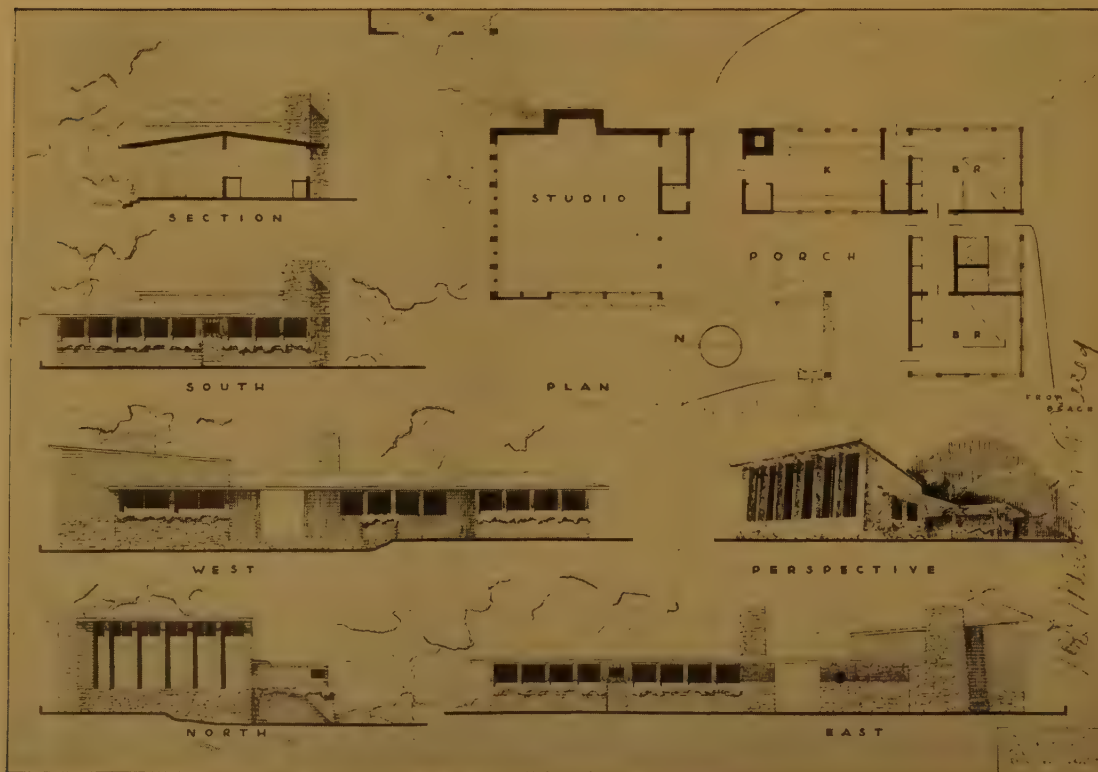
FIRST MENTION PLACED—C. W. SANDERS

CLASS C PROJET VI—AN ARTIST'S STUDIO

JULY • 1938



FIRST MENTION PLACED—D. L. GRIEB



FIRST MENTION PLACED—R. H. LESSER  
CLASS C PROJET VI—AN ARTIST'S STUDIO

JULY • 1938



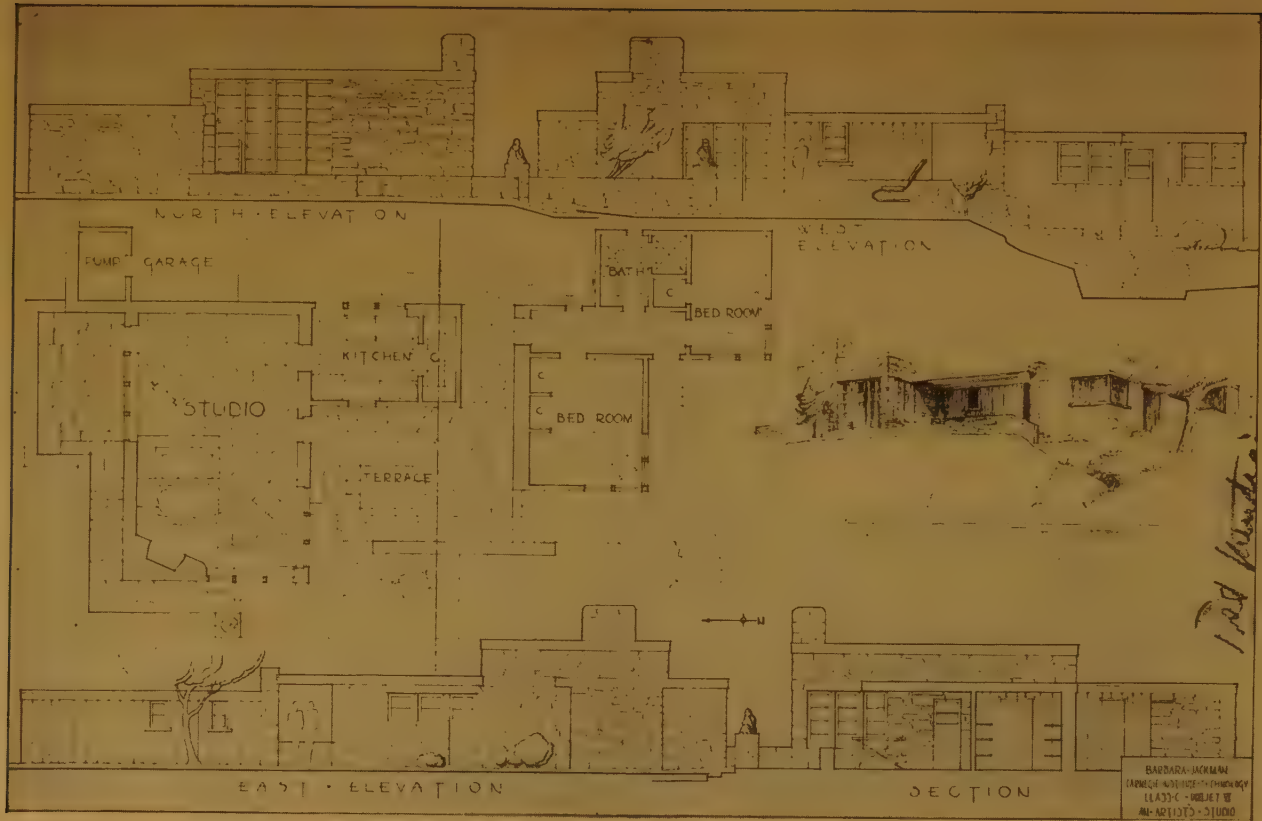
FIRST MENTION—C. W. WYCKOFF



FIRST MENTION—J. B. GREEN

CLASS C PROJET VI—AN ARTIST'S STUDIO

JULY • 1938



FIRST MENTION—B. JACKMAN

CLASS C PROJET VI—AN ARTIST'S STUDIO



SECOND MEDAL—G. W. EDWARDS

ARCHAEOLOGY PROJET VI—A NORWEGIAN WOOD HOUSE

JULY • 1938

THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN



SECOND MEDAL—W. O'NEIL

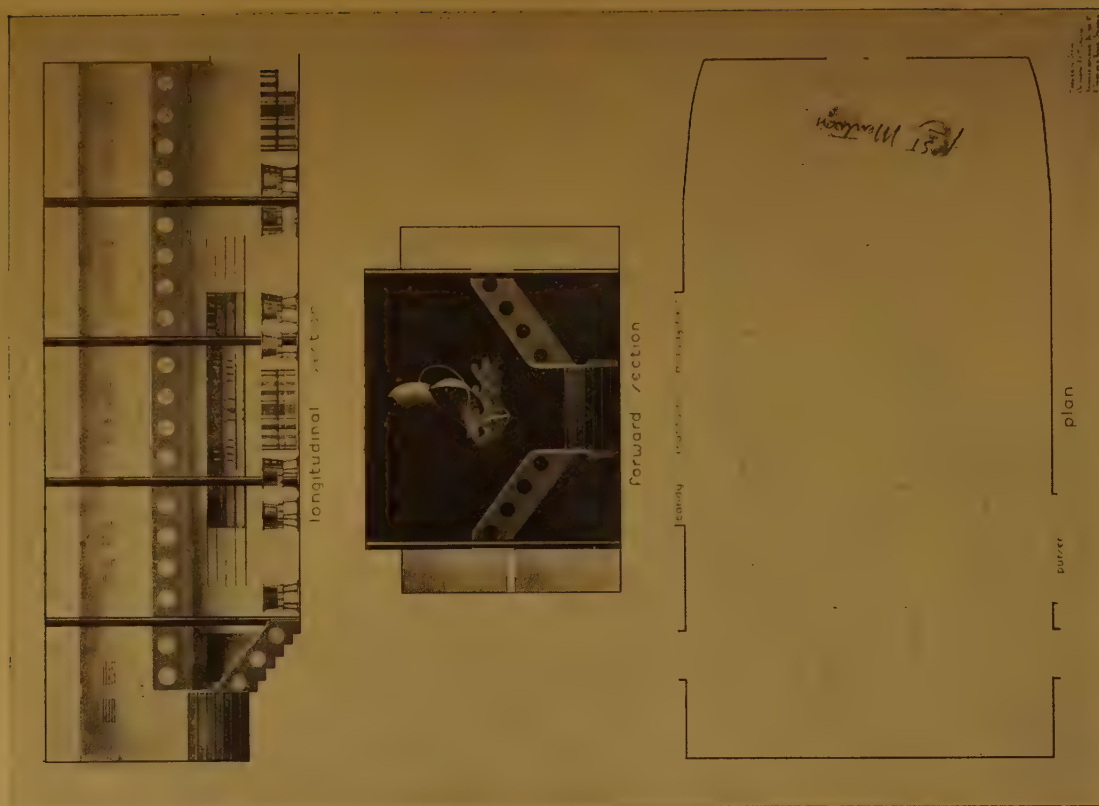


SECOND MEDAL—B. B. HYDE

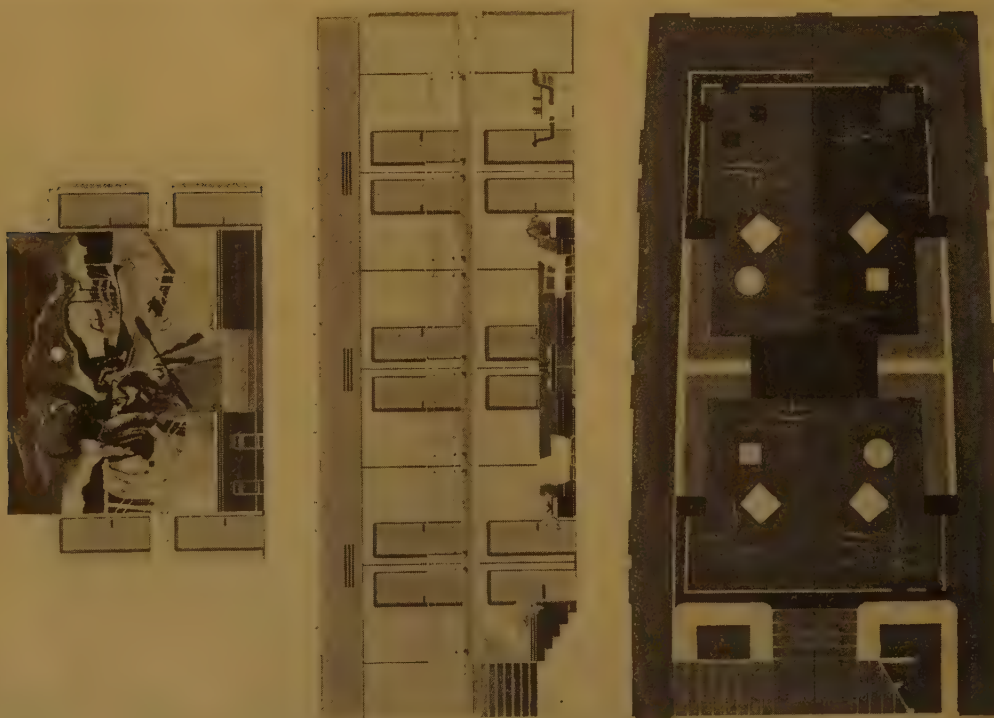
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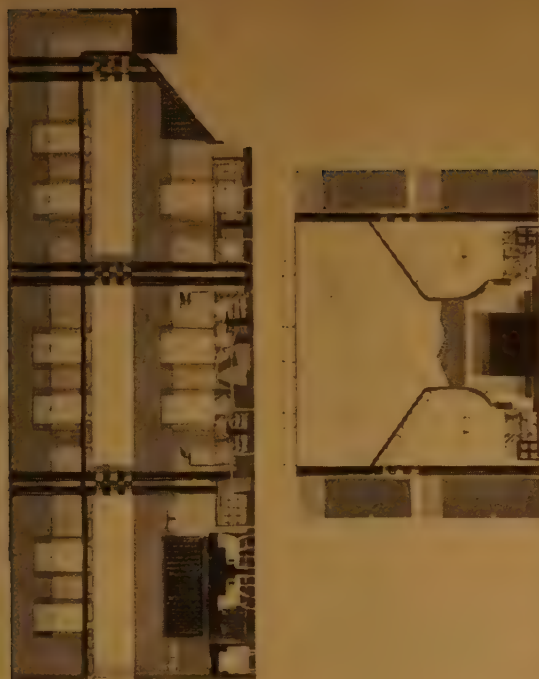
FIRST MENTION—M. DITTO



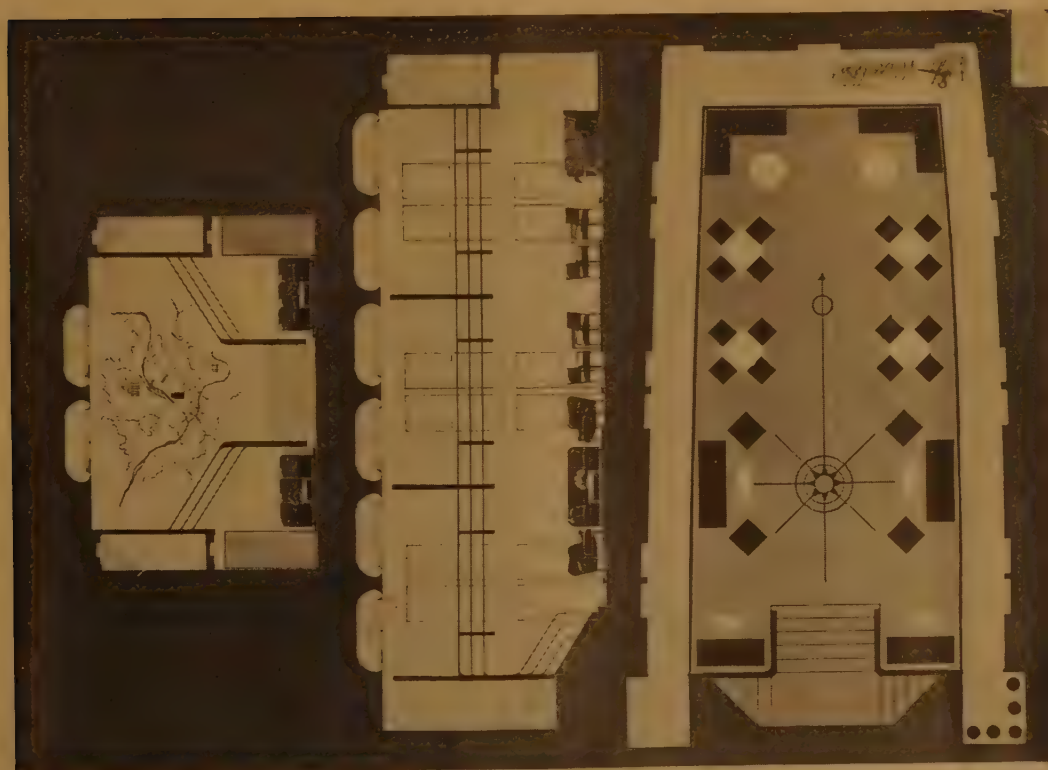
FIRST MENTION—E. D. BOYD

ADVANCED INTERIOR DESIGN VI—A SALON ON A RIVER STEAMER

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FIRST MENTION—O. G. BAYAR



FIRST MENTION—J. A. HARROLD

ADVANCED INTERIOR DESIGN VI—A SALON ON A RIVER STEAMER

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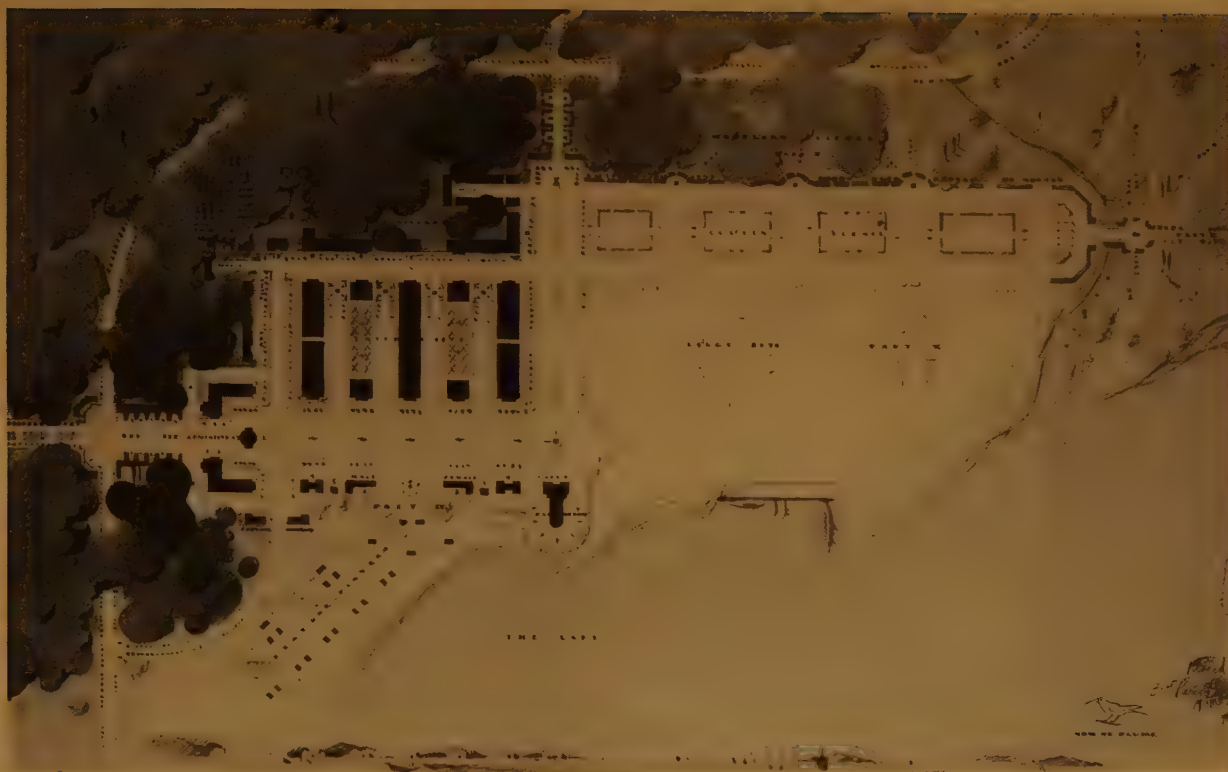


31ST PARIS PRIZE—S. T. STATHES  
 FIRST MEDAL, FIRST PLACE—THE MAIN FACADE OF A BUILDING  
 FOR THE AMERICAN INSTITUTE OF ARCHITECTS

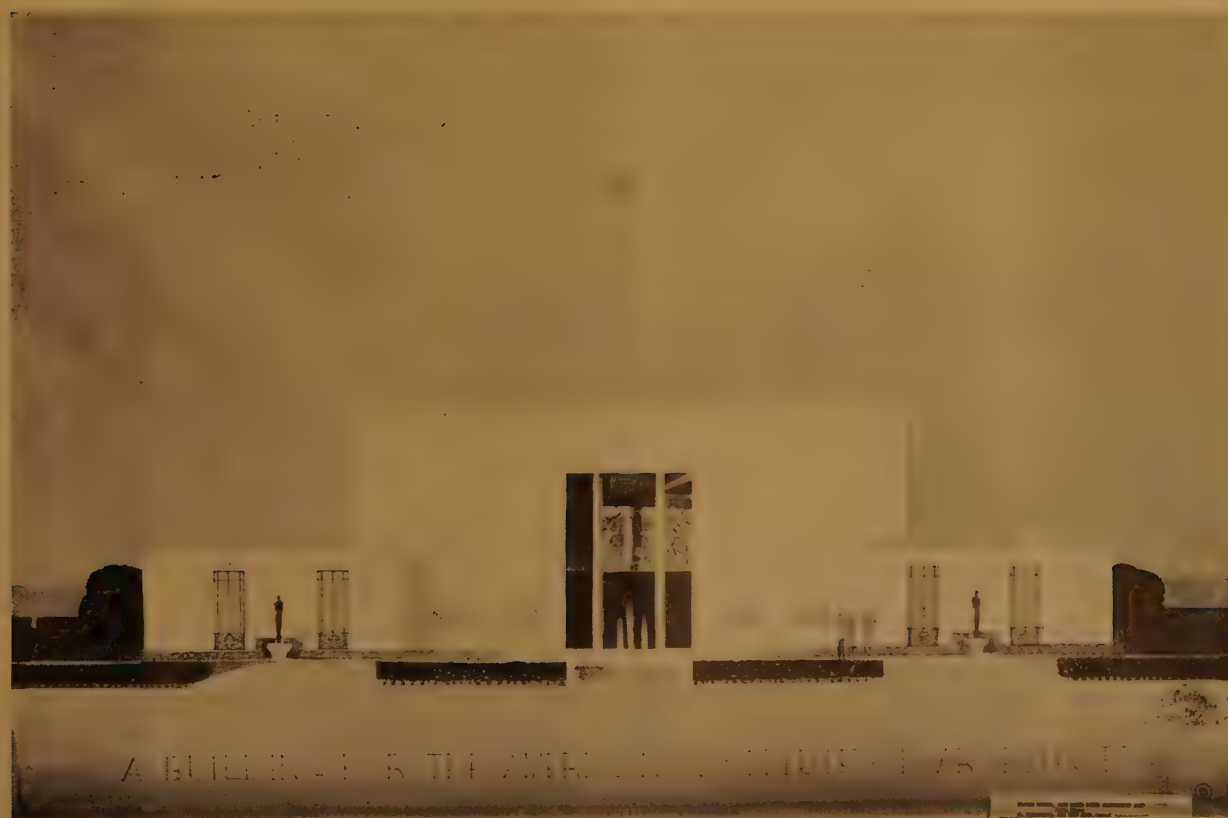


31ST PARIS PRIZE—S. T. STATHES  
 FOURTH PLACE—A MEMORIAL THEATRE CURTAIN  
 31ST PARIS PRIZE FINAL COMPETITION, SOCIETY OF BEAUX-ARTS ARCHITECTS

JULY • 1938



31ST PARIS PRIZE—S. T. STATHES  
FIRST MEDAL, FIRST PLACE—A MOTION PICTURE STUDIO



PLACED SECOND—J. CAPONNETTO  
FIFTH PLACE—THE MAIN FACADE OF A BUILDING  
FOR THE AMERICAN INSTITUTE OF ARCHITECTS

31ST PARIS PRIZE FINAL COMPETITION, SOCIETY OF BEAUX-ARTS ARCHITECTS

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PLACED SECOND—J. CAPONNETTO  
FIRST MEDAL, FIRST PLACE—A MEMORIAL THEATRE CURTAIN



PLACED SECOND—J. CAPONNETTO  
SIXTH PLACE—A MOTION PICTURE STUDIO  
31ST PARIS PRIZE FINAL COMPETITION, SOCIETY OF BEAUX-ARTS ARCHITECTS

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PLACED THIRD—E. A. MOULTHROP  
 NINTH PLACE—THE MAIN FACADE OF A BUILDING  
 FOR THE AMERICAN INSTITUTE OF ARCHITECTS



PLACED THIRD—E. A. MOULTHROP  
 FIRST MEDAL, SECOND PLACE—A MEMORIAL THEATRE CURTAIN  
 31ST PARIS PRIZE FINAL COMPETITION, SOCIETY OF BEAUX-ARTS ARCHITECTS

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PLACED THIRD—E. A. MOULTHROP  
FOURTH PLACE—A MOTION PICTURE STUDIO



PLACED FOURTH—J. J. BRADY  
NINTH PLACE—A MOTION PICTURE STUDIO

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*SECOND MEDAL, SECOND PLACE—THE MAIN FACADE OF A BUILDING*  
*FOR THE AMERICAN INSTITUTE OF ARCHITECTS*



*PLACED FOURTH—J. J. BRADY*  
*FIFTH PLACE—A MEMORIAL THEATRE CURTAIN*  
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PLACED FOURTH—J. C. FABRICIUS  
TENTH PLACE—THE MAIN FACADE OF A BUILDING  
FOR THE AMERICAN INSTITUTE OF ARCHITECTS



PLACED FOURTH—J. C. FABRICIUS  
SECOND MEDAL, THIRD PLACE—A MEMORIAL THEATRE CURTAIN  
31ST PARIS PRIZE FINAL COMPETITION, SOCIETY OF BEAUX-ARTS ARCHITECTS

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PLACED FOURTH—J. C. FABRICIUS  
THIRD PLACE—A MOTION PICTURE STUDIO

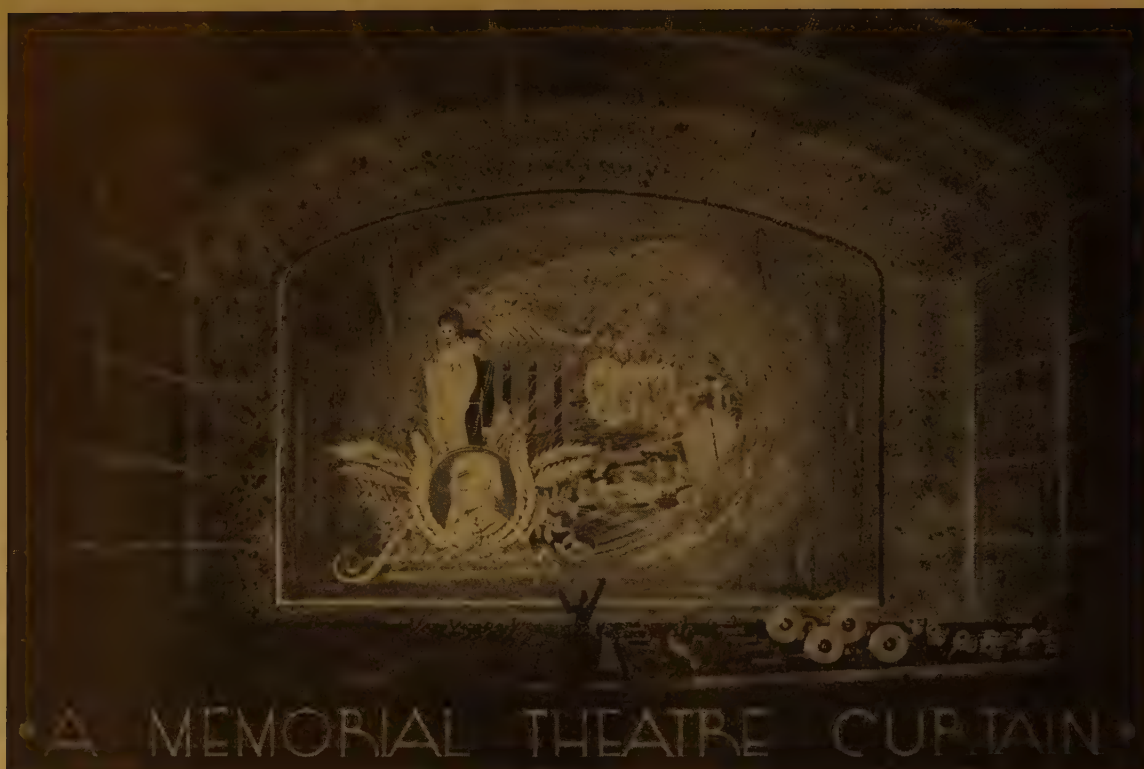


PLACED FIFTH—S. L. KATZ  
EIGHTH PLACE—THE MAIN FACADE OF A BUILDING  
FOR THE AMERICAN INSTITUTE OF ARCHITECTS

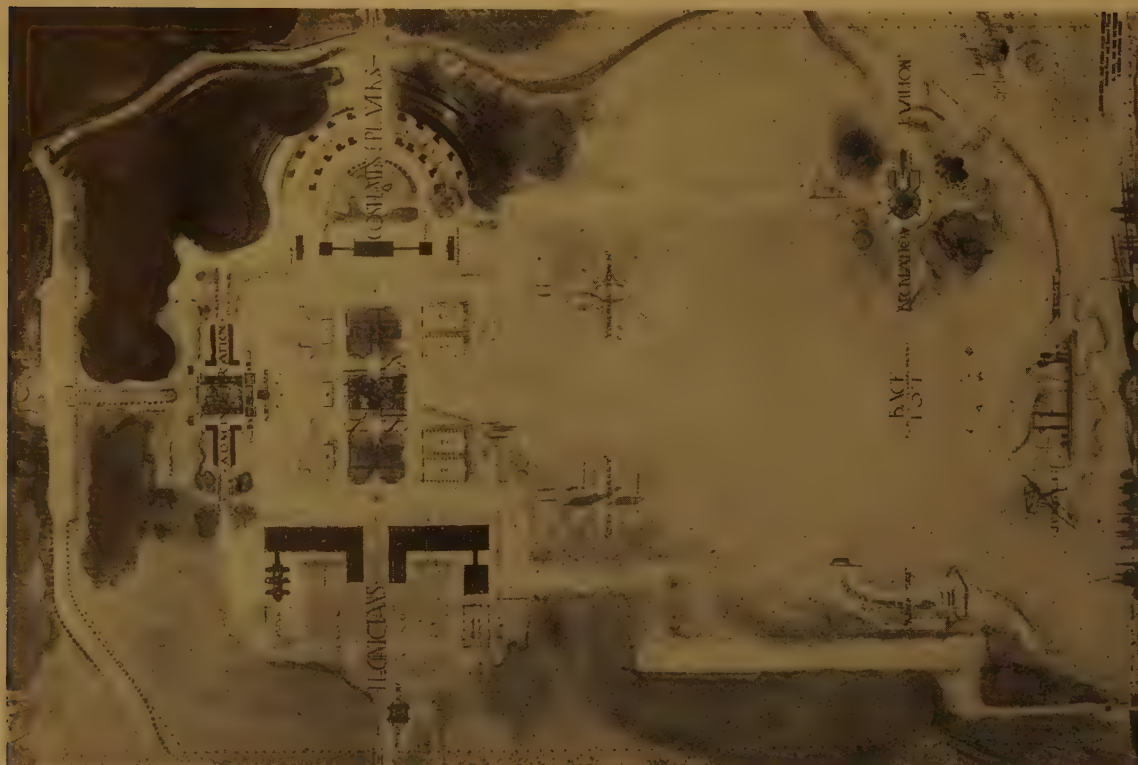
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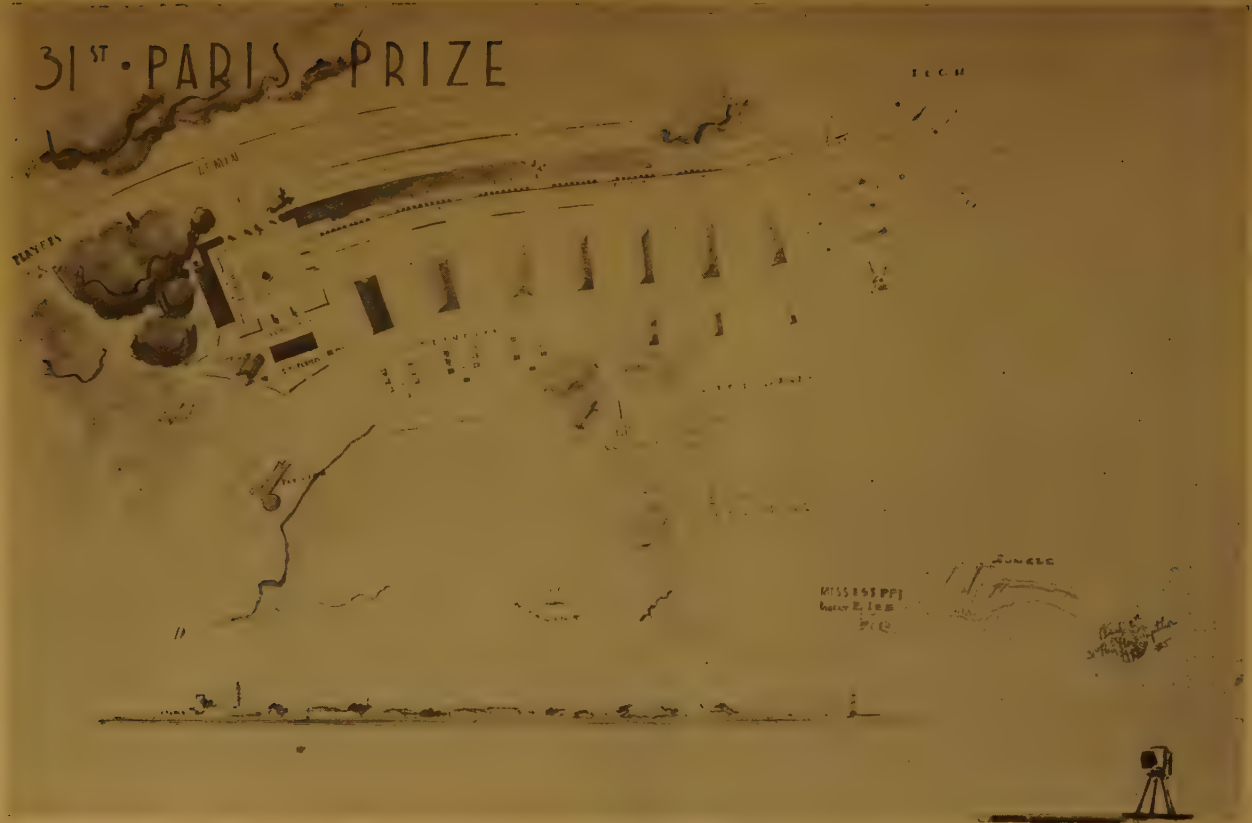


PLACED SIXTH—A. B. JACOBS  
FOURTH PLACE—THE MAIN FACADE OF A BUILDING  
FOR THE AMERICAN INSTITUTE OF ARCHITECTS



31<sup>ST</sup> • PARIS • PRIZE  
PLACED SIXTH—A. B. JACOBS  
NINTH PLACE—A MEMORIAL THEATRE CURTAIN  
31ST PARIS PRIZE FINAL COMPETITION, SOCIETY OF BEAUX-ARTS ARCHITECTS

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PLACED SIXTH—A. B. JACOBS  
FIFTH PLACE—A MOTION PICTURE STUDIO



PLACED SEVENTH—W. F. SHELLMAN, JR.  
EIGHTH PLACE—A MOTION PICTURE STUDIO

31ST PARIS PRIZE FINAL COMPETITION, SOCIETY OF BEAUX-ARTS ARCHITECTS

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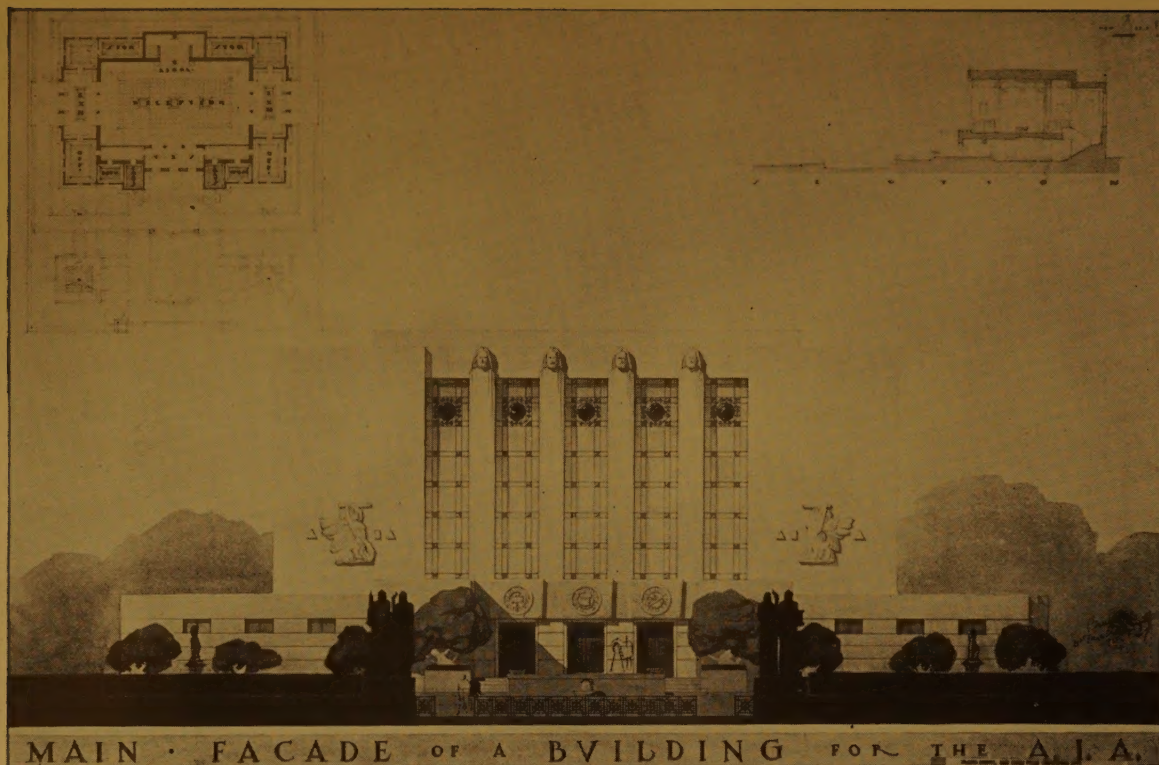


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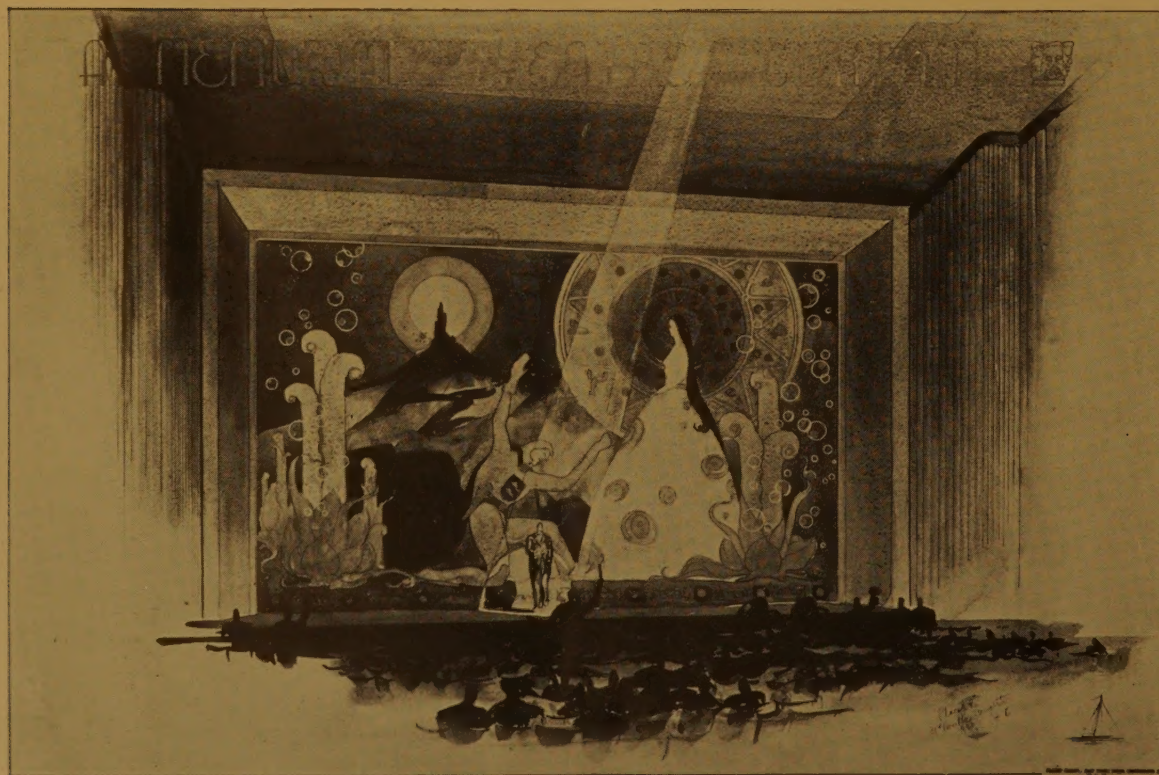


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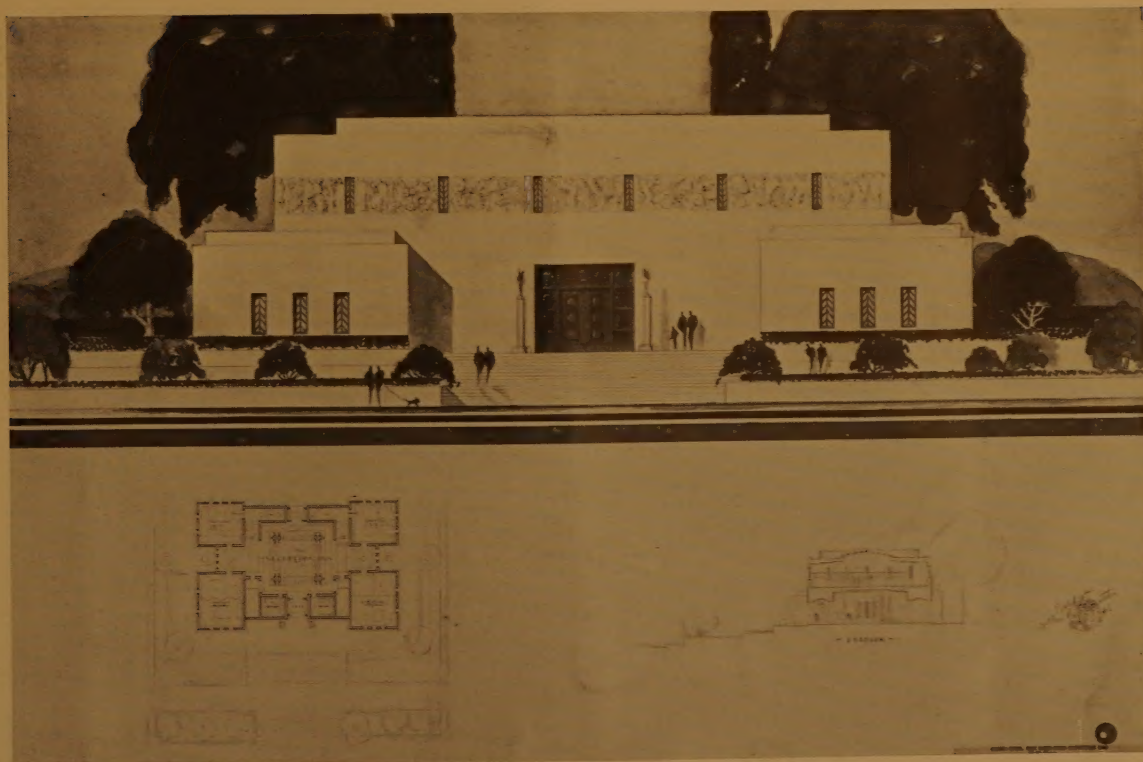


PLACED EIGHTH—M. S. KERMACY  
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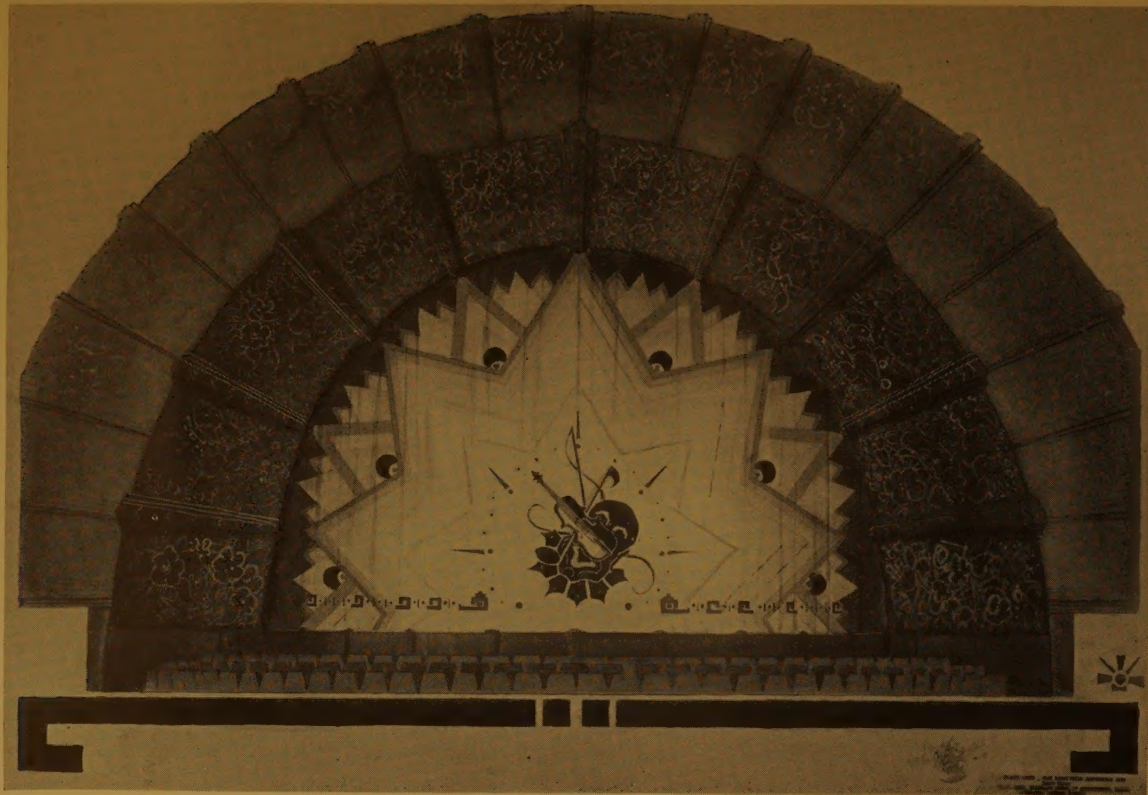


PLACED NINTH—R. F. CADY  
SIXTH PLACE—THE MAIN FACADE OF A BUILDING  
FOR THE AMERICAN INSTITUTE OF ARCHITECTS

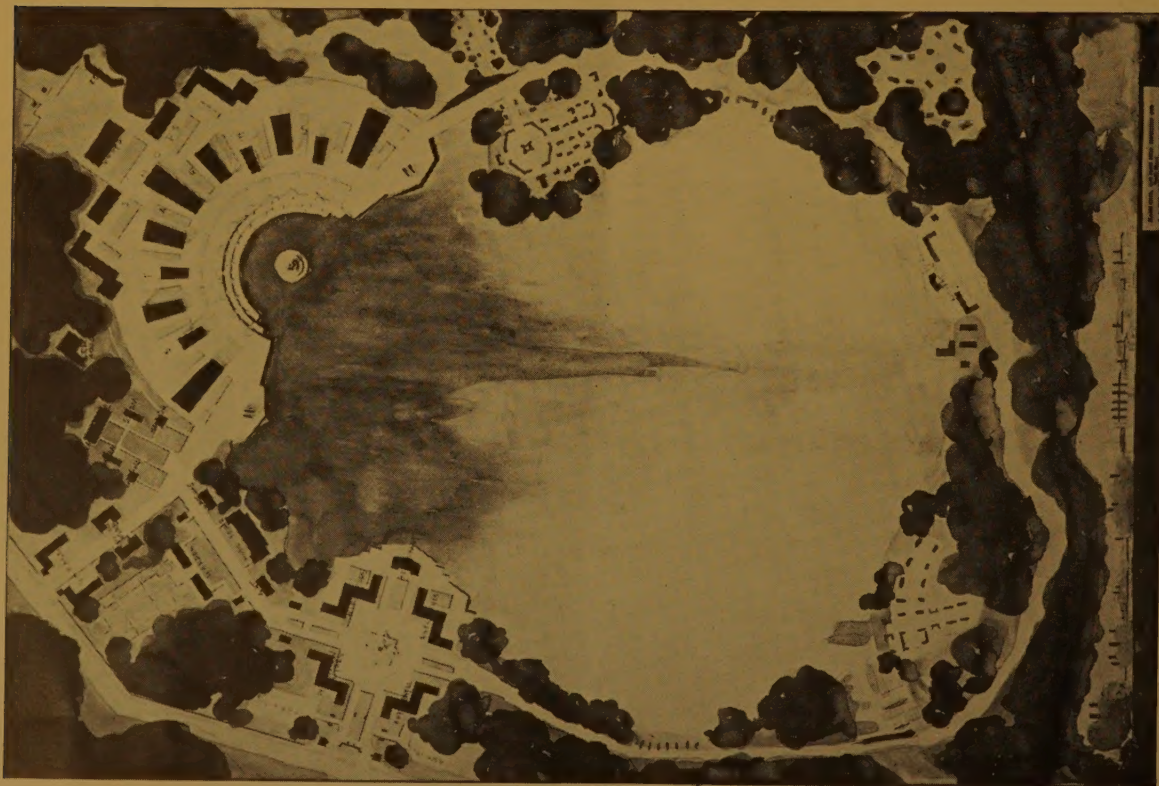
31ST PARIS PRIZE FINAL COMPETITION, SOCIETY OF BEAUX-ARTS ARCHITECTS

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